

# In Camera

*The Newsletter of the Hawkesbury Camera Club Inc.*

## FROM THE CHAIR

Welcome one and all to the month that everyone has been waiting for – yes the AGM. As you know we hold our AGM on the first Wednesday of October so come along and support your fellow members – or put your own hand up for the various positions available within the Camera Club Committee. Remember it is everyone's club so come along and support the people who put their hand up to do the work behind the scenes to make it enjoyable for everyone. If you are interested in participating on the Committee, don't be scared if you don't know what to do, as you will get help from your fellow members along the way.

After the voting has taken place Marian Paap will be presenting for us.

Don't forget that the visit to Cockatoo Island has been moved to the 3 November – meet at 10am at city extra, circular quay.

Currently on at Rookwood Cemetery until the 14 Oct is a sculpture walk. Also there is a grave digging and embalming talk for those of you who are just dying to find out about what happens behind closed doors. Check out Rookwood's website for further details.

The night after (Thursday 4 Oct) is our Garden Competition award night so please come along and support not only your club but our council with this great event.

Our final judging for the mystery bag challenge has been moved to the comp night in October so as to utilise the judge on the night so if you were a winner (top 3) in any of the mystery bag sections, please remember to bring your prints along on this night.

Our last meeting in October could do with some more members presentations so if you would like to



## OFFICE BEARERS

<b>President:</b>	Kim Nemetz 0410 571 107
<b>Vice President:</b>	Marian Paap 0402 116 670
<b>Secretary:</b>	Doug Carbery
<b>Treasurer:</b>	Ian Cambourne 4577 5148
<b>Comp Manager:</b>	Tim Hodson & Alan Sadleir
<b>Publicity:</b>	Sue Evans
<b>Activities Coordinator</b>	Robyn Ashton
<b>Newsletter Editor</b>	Alan Aldrich 9627 4225

## THIS MONTH

<b>October 3</b>	AGM
<b>October 4</b>	Garden Competition Presentation Night
<b>October 17</b>	Open Competition & Mystery Bag Judge Rod Murphy
<b>October 31</b>	Members Presentation

present, please see Kim or Tim to organise.

Happy shooting everyone

## The AGM

The Annual General Meeting of the club is perhaps the most important meeting of the year. It's the chance to elect suitable people to look after the formal aspects of the Club. So when we gather to vote don't just treat the process as something to get over and done with quickly.

Consider the duties of the position as the suitability of the person you wish to place in that position.

To aid your decision the duties of the various positions is set out as follow:

## The President

shall:

- Uphold the constitution;
- Be the public spokesperson of the Club;
- Preside over all Club meetings;
- Submit a report to the Annual General Meeting reviewing the activities of the Club since the last Annual General Meeting;
- Prepare in advance for each Club meeting;
- Maintain an impartial attitude in all discussions on all matters at meetings where a vote is to be taken;
- Co-ordinate all Club activities;
- Always act in a manner that will bring credit to the Club and its Members.

## The Vice-President

shall;

- Take over the duties of the President in the of he/she or is he/she is unwilling to act;



- b) Be the hospitality co-ordinator for visitors;
- c) Assist the President in his/her duties.

#### **The Secretary**

shall exercise and perform all the usual secretarial functions and generally attend to the secretarial work of the Club and in particular shall keep and maintain:

- a) Minutes of all proceedings of the Committee and of the Club;
- b) All necessary records of the Club;
- c) Shall receive all correspondence from all individuals and organisations who have business with the Club;
- d) Shall write the correspondence on behalf of the Club.

#### **The Treasurer**

shall:

- a) Receive all monies paid to the Club and cause the same to be paid into the banking account of the Club kept for such purpose within 14 days of the receipt thereof;
- b) Keep all necessary books of account and financial statements;
- c) Prepare the Annual Balance Sheet and Accounts and accompanying reports;
- d) Submit financial statements to all meetings of the Committee and of the Club;
- e) Produce to the Members in General Meeting the cash books, Bank pass book, cheque books, bank statements and any other financial documents when requested to do so;
- f) Keep vouchers for payments authorised by the Club and the Committee;
- g) Keep a true and correct inventory of all property of the Club;
- h) Provide the Bank with new signatories as required within 14 days;
- i) Keep records of all financial Members.
- j) Ensure all Federation of Camera Club and Incorporation financial requirements are met.

#### **The Publicity Officer**

Shall:

Adopt the editorial policy of the Club as determined by the Members in General Meeting and whose duties shall be determined by Members in General Meeting.

#### **The Competition and Exhibition Officer**

Shall:

- a) Keep records of points awarded to Members at photographic competitions organised by the Club;
- b) Be responsible for the erection of display stands at competition meetings;
- c) Advise the President when awards are due to Members reaching the required points.

This position is currently divided between two members.

#### **Group Activities Co-Ordinator**

Shall:

- a) Liaise with other Club committees in order that we may attend functions/lectures of interest to our members;
- b) Organise outings on a regular basis to create more interest in photographic activities.

#### **Committee**

There shall be a committee comprising of the office bearers and two committee members.

The committee shall manage the affairs of the club subject to and in accordance with the provision of the constitution and shall consult with members regarding to the operation of the club.

Notwithstanding the forgoing, the members in general meeting by resolution passed by a majority of not less than three fourths (3/4) of the members voting in person thereat, may overrule a decision of the committee, except a decision to pay an account payable by the club or by a resolution passed by a simple majority of the members voting in person thereat, may instruct the committee in the light of objections expressed by any member to such a decision, to review the decision at its next meeting and make its further recommendation to the members at the next general meeting thereof.

#### **New Club Logo**

Now I know this is short notice but attached is the initial artwork suggestions for the new logo.

We have unlimited editing on these.

If you can give me your feedback on preferences or changes before the AGM that would be great and Marian would also like to present it to the members on the night for their voting on the logo.

Thanks Kim & Marian

Note: The various versions can be in the rear section of the Newsletter.

#### **Hawkesbury City Council Cultural Survey**

Hawkesbury City Council and the community have developed a big picture vision regarding where we would like to be 20 years from now, titled "Shaping our Future"—Hawkesbury Community Strategic Plan.

Now we want to hear your opinions and hopes for the Hawkesbury's cultural and arts future. The community's visions and aspirations will help create a 'cultural and arts plan' for the Hawkesbury.

If you are between 8 and 100 plus years of age, a resident or a visitor to the Hawkesbury, we encourage you (and your friends and relatives) to become involved in the development of the new plan.

#### **How to be involved?**

##### **Survey**

We would be grateful for your contributions through the survey. If you are unable to complete the survey online, hard copy surveys are available through Hawkesbury Central Library, Richmond Branch Library and Hawkesbury Regional Museum.

##### **Focus groups**

A series of targeted focus groups will be held from September – December 2012.

##### **Young people**

A photographic and writing competition involving young people interpreting aspects of culture and arts in the Hawkesbury is currently being developed. A selection of these works will be exhibited to celebrate Youth Week 2013. More information will be provided on this site and through the local media.

##### **Children**

Children at local schools will be involved in the development of the plan, painting and writing about culture



and the arts in the Hawkesbury. Their work will be exhibited in Hawkesbury Central Library, Windsor in November 2012. More information will be provided on this site and through the local media as the project develops.

#### **Written submissions**

Hawkesbury City Council is currently reviewing the Cultural Plan and wants to hear from the local community regarding your views on future cultural and arts activities. We are welcoming written submissions and request that you provide responses to any or all of the following questions.

1. How would you describe the culture of the Hawkesbury?
2. How does the Hawkesbury differ from other regions?
3. What are the Hawkesbury's most valuable cultural and arts resources?
4. What are the Hawkesbury's cultural and arts challenges?
5. How do you participate in the culture of the Hawkesbury?
6. How do you participate in the arts of the Hawkesbury?
7. What cultural and arts activities do you travel outside the Hawkesbury to visit?
8. How do the Council run cultural facilities (art gallery, museum and libraries) serve the community?
9. Can you suggest future directions that will strengthen culture and the arts in the Hawkesbury?
10. Is there anything else you would like to add?

Submissions are to be posted or emailed before 20 December 2012 to: Keri Whiteley, Manager Cultural Services  
Hawkesbury City Council  
PO Box 146, Windsor  
NSW 2756.

To submit online survey:  
<http://www.hawkesbury.nsw.gov.au/culturalplan>

Make sure your voice is heard, this survey has the distinct chance of being overwhelmed by the arts groups in their various garbs. The danger that photography will be sidelined is a real danger. So if you would like more photographic exhibitions of merit in the Regional Gallery fill in the survey or make a written submission.

It would be so brilliant to see something like the Nature Photographer of the Year Exhibition on offer at 300 George Street Windsor.

#### **Spotlight on Asia Tours**

My name is Malcolm Fackender and through my business Spotlight on Asia, I specialise in small group photographic tours to Asia, of which I design, coordinate and personally lead. The tours are designed to offer the very best photographic opportunities, but still appeal to non-photographers alike. They offer unique opportunities not seen on standard tours, and are not an off the shelf tour re-badged as a photographic tour. A lot of background research and planning has gone into providing a tour with photographic opportunities that are second to none, and more importantly at a price that is very attractive.

Having personally been involved extensively with photography clubs in New South Wales, my tours have proven to be attractive to camera club photographers, of which many have travelled with me on more than one occasion. I am also now receiving international clients, as my business profile continues to grow. The tours are highly regarded by those who travel with Spotlight on Asia.

I am writing to share details of these amazing tours with you in hope that you will distribute them amongst your camera club members. I would prefer to send printed literature, but have found that many clubs either do not have postal address details on their website, or they have not been updated. I understand that you probably receive emails and printed literature all the time, so do hope that my reputation alone will be enough for you not to discard my communication. This is an opportunity for your members to not only travel on a tour designed specifically for photography, but also to travel with like minded people. I personally have to say that the greatest joy I get out of leading the tours is from meeting and travelling with fellow photographers.

I currently have a number of tours on offer, with details

Yunnan China – this is my very first tour and departs on 23<sup>rd</sup> October. With just under a month until departure, if anyone is interested in joining this tour, you are encouraged to contact me as soon as possible.

Mekong/Cambodia – this tour takes in the much less travelled area of the Mekong Delta region of Vietnam, making its way into Cambodia by boat to Phnom Penh and concluding at world renowned Angkor Wat. This

tour was introduced in 2010, and has a unique program offered by no other tour company.

Myanmar (Burma) – After going on a research tour in 2011, I personally led my first organised tour to Myanmar in February 2012. The tour follows the typical tourist route, but with photographic inclusions that are nothing short of amazing. The response to the images taken from this tour have been overwhelming to say the least, but with Myanmar only recently opening up to the world, things are already beginning to change. Unfortunately that change is not necessarily for the better, and as such, if you are interested in a tour to Myanmar, I encourage you to do so sooner rather than later.

Vietnam – This has been a popular tour over the past five years. It follows the typical tourist route with some detours that are off the tourist route included. Don't be discouraged by the fact that we follow a typical route, because the photographic inclusions are far from typical. Of all my tours, this tour is the longest and offers the most variety of photographic opportunities.

North Vietnam – This tour was the very first to run by Spotlight on Asia in 2007 and has continued to be popular since. In many ways, Spotlight on Asia pioneered this particular tour and now many photographic tour companies are following the same or similar route, but without the network of contacts. This tour compliments the Vietnam tour, and is very much about the spectacular rice terraces, scenic mountains, remote villages and colourful ethnic minority people.

Namibia – In 2013 Spotlight on Asia is partnering with Wildlife Safari Consultants to offer a unique tour to Namibia, with visits also to Victoria Falls and Chobe National Park. We have worked closely together to come up with something unique that even the local tour operators are excited about. This is a tour not to be missed.

Further details of all the tours can be found in the attached PDF file. If you are interested in any of my tours, then please visit my website where a more details program can be found. You can also read feedback received from past clients.

[www.spotlightonasia.com](http://www.spotlightonasia.com)



I however believe that good photography does all the speaking, so please also take some time to look at my portfolio images on the above website, and if you wish to see more images at a higher resolution, please take a look at my portfolio.

<http://spotlightonasia.500px.com/>

In addition to the above tours, there are many other exciting destinations that are currently in the planning phase, including Bhutan, The Silk Road of China, Northern Italy, the canyons of the US, Cuba and Antarctica. I personally am very excited about the future opportunities and look forward to travelling with many other like minded people.

If you would like to receive update details of future tours, you can subscribe to my newsletter, found on the "Contact Us" page of my website. If your postal details are not on your website, and you would like me to post details of future tours, please email me your address details and I will send some printed literature. Alternatively, you can follow Spotlight on Asia on Facebook at the below address.

Regards,  
Malcolm Fackender  
**Spotlight on Asia**

#### **Next Month**

**7 November** Competition - Children's Ward Photos  
**Guest Judges** – local school children

**Digital Photography Group will resume in the New Year**

**21 November** Competition – End of Year

*Please Don't Forget the Garden Competition Presentation Night, all members are invited, the Night will start at 7pm. The members who helped with any aspect of the Competition will be able to see how the use of their labours to help raise the money to run our Club are utilised.*

**When: 7PM**

**Where: At the Richmond Club.**

**Join us for tea beforehand in the Bistro and enjoy the Night!**

**Supper is served after the Presentation.**



# Hawkesbury Camera Club\_26092012

Logo\_1



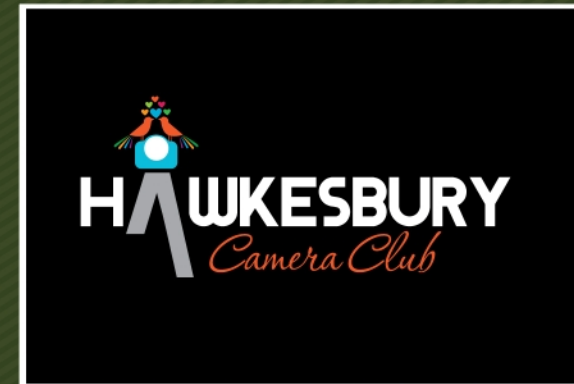
Logo\_2



Logo\_3



Logo\_4



Logo\_5



Logo\_6







Federation of Camera Clubs (NSW) Inc

## *Interclub 2012 Exhibition*

**DATE:** Sunday 14<sup>th</sup> October 2012

Doors open at 12:45 pm

**VENUE:** The Builders Club

(Illawarra Master Builders Club)

61 Church Street, Wollongong

**HOST:** Wollongong Camera Club

***Guest Speaker:*** June Andersen

Read about our inspirational guest speaker by visiting her website

[www.natureofphotography.com.au](http://www.natureofphotography.com.au)

You are invited to attend this event and contribute to the success of the day. Meet with members from camera clubs across NSW, view the prints and digital images entered for this year's competition and join in friendly discussions with your colleagues.

Take the opportunity to request feedback from our attending judges.





## **Photographic tours 2012 / 2013 / 2014**

- Mekong/Cambodia
- Myanmar
- Vietnam
- North Vietnam
- Namibia





# Mekong/Cambodia

## PHOTOGRAPHIC TOUR



*The Mekong Delta* is one of the largest rice producing regions in the world, and its maze of rivers and canals offer a unique insight into life of the Vietnamese and Khmer people. Historically the Mekong Delta region has been an area of dispute between the Khmer and Vietnamese, both claiming it their own. The tour commences in the Mekong Delta of Vietnam, exploring place of natural beauty away from the typical tourist route and then travelling into Cambodia by boat. Phnom Penh, the capitol of Cambodia was once known as the pearl of Asia and is located on the banks of the Mekong River. Here we explore the Royal Palace and Silver Pagoda before following the Mekong River by road to Tonle Sap Lake, the largest lake in South-East Asia. We conclude our tour at Siem Reap, where it all began. Siem Reap is the gateway to the extensive UNESCO World Heritage listed temples of Angkor, containing the magnificent remains of the Khmer civilization.



### HIGHLIGHTS

- Stilted villages, floating markets & rice fields of the Mekong Delta
- Natural beauty & colourful fishing villages of Phu Quoc Island
- Vast fields of rice & river life of Chau Doc
- The Royal Palace & Silver Pagoda of Phnom Penh
- Traditional homestay in Cambodia
- Tonle Sap Lake & its floating and stilted villages
- The splendour of Angkor Wat at sunrise
- The mystery of Ta Phrom & its ongoing battle with nature
- The elaborate beauty of Banteay Srei

### DETAILS

- Duration: **15 days total, 14 in Vietnam & Cambodia**
- Departure date: **24<sup>th</sup> November 2012**  
**23<sup>rd</sup> November 2013**
- Because of the special nature of this tour, the number of participants will be limited to approximately 12 people.
- Price: **AU\$4599** per person twin share as of July 2012
- We will make every effort to match up single travellers who wish to travel at twin share rates. For anyone requiring a single room, there will be an additional charge of **AU\$480**

### CONTACTS



If you are interested in joining us on a fantastic **MEKONG/CAMBODIA PHOTOGRAPHIC TOUR** or require additional information, please contact

**MALCOLM FACKENDER**

Mobile: 0410 573 819 | +61 410 573 819

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Website: [www.spotlightonasia.com](http://www.spotlightonasia.com)



# Myanmar

## PHOTOGRAPHIC TOUR



Myanmar formerly known as Burma is a mystical country centred amongst Southeast Asia's more common destinations, yet still remaining relatively unknown. After many years of harsh repression from the military regime, it has only recently opened up to the outside world. As such, Myanmar is one of the least developed and least Western-influenced countries in the world, providing many attractive and unique photographic opportunities. From ancient civilisations to the friendly and happy people, Myanmar promises to be a feast for the lens and is highly regarded as one of the best destinations in the world for travel photography.



### HIGHLIGHTS

- Yangon, formerly known as Rangoon, with its impressive colonial and spiritual heritage and the magnificent 2500 year old Shwedagon Pagoda.
- Bagan with more than 2,000 temples, pagodas and other religious structures dating back to the early 11th century.
- Legendary Ayeyarwaddy River and the daily life of people along the river bank.
- Mandalay, the centre of skilled craftsmanship and the religious centre for Buddhist monks.
- U Bein bridge, the world's longest teak wood bridge.
- Inle Lake with its spectacular stilted villages, unique leg-rowing fisherman, bustling local markets and lakeside life.

### DETAILS

- Duration: **15 days, 14 days in Myanmar**
- Departure date: **20th January 2013**
- Because of the special nature of this tour, the number of participants will be limited to approximately 16
- Price: **AU\$5990** per person twin share.
- Optional hot air balloon flight: AU\$300
- For anyone requiring a single room, there will be an additional charge of AU\$580



### CONTACTS

If you are interested in joining me on a fantastic  
**MYANMAR PHOTOGRAPHIC TOUR**  
or require additional information, please contact

**MALCOLM FACKENDER**

Photography Leader and Organiser

Mobile: **0410 573 819 | +61 410 573 819**

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Website: **www.spotlightonasia.com**





# Vietnam

## PHOTOGRAPHIC TOUR

**Vietnam** is a country full of photographic opportunities. The landscape is diverse and includes a very long and beautiful coastline, magnificent rock formations, and mountains. Having not developed like China and Thailand it still has plenty of opportunity to observe and photograph traditional lifestyles. Vietnam is raw and still relatively unspoilt, with a photograph and story to be told at every bend of the road that you travel. Because of this, now is a great time to visit Vietnam.

### HIGHLIGHTS

- Bustling cities of Ha Noi and Ho Chi Minh City
- Sweeping sand dunes, colourful fishing villages and inviting beaches of Mui Ne
- Mountain retreat of Da Lat and off the beaten path of the Central Highlands
- Beach resort town of Nha Trang
- Ancient sites of Hue's Nguyen Dynasty and Hoi An's kingdom of Cham
- Colourful ethnic minority markets and scenic northern highland hill tribe villages
- Breathtaking scenery and huge rock formations of Ninh Binh
- Jagged isles, hidden lagoons, and sea caves of Ha Long Bay



### DETAILS

- Duration: **23 days total, 22 days in Vietnam**
- Departure date: **23<sup>rd</sup> March 2013**  
**22<sup>nd</sup> March 2014**
- Because of the special nature of this tour, the number of participants will be limited to approximately 12 people.
- Price: **AU\$4399** per person twin share as of July 2012
- For anyone requiring a single room, there will be an additional charge of **AU\$440**

### CONTACTS

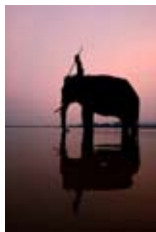
If you are interested in joining us on a fantastic **NORTH VIETNAM PHOTOGRAPHIC TOUR** or require additional information, please contact

**MALCOLM FACKENDER**

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**Roadtour** Vietnam  
Experiences on the Road







# North Vietnam

## PHOTOGRAPHIC TOUR

**Vietnam** is a country full of photographic opportunities. The landscape is diverse and includes a very long and beautiful coastline, magnificent rock formations, and mountains. Having not developed like China and Thailand it still has plenty of opportunity to observe and photograph traditional lifestyles. Vietnam is raw and still relatively unspoilt, with a photograph and story to be told at every bend of the road that you travel. Because of this, now is a great time to visit Vietnam.

### HIGHLIGHTS

- Meet numerous colourful ethnic minority groups
- Ethnic minority markets and scenic northern highland hill tribe villages
- Experience the life of minority people through a home stay
- Magnificent terraced mountains of rice
- Cascading waterfalls and fertile rivers
- Jagged isles, hidden lagoons, and sea caves of Ha Long Bay



### DETAILS

- Duration: **16 days total, 15 days in Vietnam**
- Departure date: **27<sup>th</sup> September 2013**  
**26<sup>th</sup> September 2014**
- Because of the special nature of this tour, the number of participants will be limited to approximately 12 people.
- Price: **AU\$4399** per person twin share as of July 2012
- For anyone requiring a single room, there will be an additional charge of **AU\$440**

### CONTACTS

If you are interested in joining us on a fantastic **NORTH VIETNAM PHOTOGRAPHIC TOUR** or require additional information, please contact

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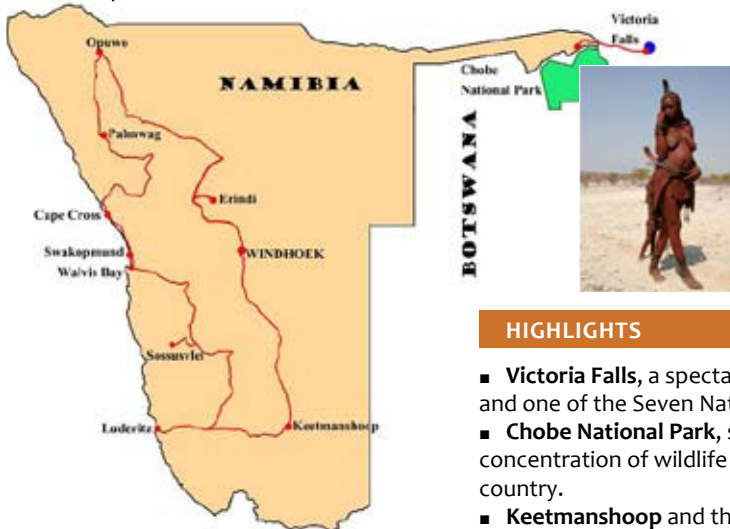




# Namibia

## PHOTOGRAPHIC TOUR

**Namibia** is a visual feast for photographers with endless desert landscapes, wild seascapes, amazing wildlife, colonial cities and remote nomadic people. For photographers, it is unlike anywhere else in Africa, and this self-drive photographic tour has been put together to make the very most of many of the great photographic opportunities on offer. And if this is not enough, we also visit world renowned Chobe National Park and spectacular Victoria Falls.



### HIGHLIGHTS

- **Victoria Falls**, a spectacular sight of awe-inspiring beauty and one of the Seven Natural Wonders of the World.
- **Chobe National Park**, supporting a diversity and concentration of wildlife unparalleled anywhere else in the country.
- **Keetmanshoop** and the amazing Quivertree forest and Giants Playground.
- **Kolmanskop**, a ghost diamond mining town fighting a constant battle with the sand dunes of the Namib Desert.
- **The Sossusvlei**, a huge clay pan, enclosed by giant sand dunes in the heart of the Namib Desert.
- **Swakopmund** and the Flamingos and water birds of Walvis Bay.
- **Cape Cross** and its colony of up to 100,000 seals.
- **Opuwo** and the nomadic Himba tribe who rub their bodies with red ochre to protect themselves from the sun.
- **Erindi** - an amazing 71,000ha conservation park containing more than 20,000 animals.

### DETAILS

- Duration: **26 days**
- Departure date: **19 May 2013**
- Because of the special nature of this tour, the number of participants will be limited to approximately 12
- Price: **AU\$9970** land only per person twin share. International airfares are estimated at **AU\$3500** per person
- For anyone requiring a single room, there will be an additional surcharge

### CONTACTS



**Spotlight on Asia**

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If you are interested in joining us on a fantastic  
**NAMIBIA PHOTOGRAPHIC TOUR**  
or require additional information, please contact



**Wildlife Safari  
Consultants**

**DENNIS JONES**

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## 2012 VIETNAM PHOTOGRAPHIC TOUR

"Our tour was packed with photographic opportunities, including unique geographical features, wonderful glimpses of local life, and colourful costumes of ethnic minority groups. The fact that I returned home with 18,000 images gathered over 23 days is testimony to the opportunities to click the shutter. Travelling with like-minded people helped make the visit to Vietnam more enjoyable, and with an itinerary constructed around photographic needs made it a real winner. Certainly a value for money tour."

**Allan Ward –Castle Hill RSL Photography Club**

"Excellent value for money, Malcolm. I think we fitted two months into one. We were continually given great experiences, both photographic and travel. All days were very full. A lot of thought goes into your travel plans Malcolm. It was a pleasure being on the tour!"

**Cecily Dempster - Scotts Head, Australia**



## 2012 MYANMAR PHOTOGRAPHIC TOUR

"Myanmar was another of Malcolm's fantastic photography tours. From the places we went to the people we met this was a truly memorable experience. I am already winning awards with images from this tour."

**Bob Cook –Castle Hill RSL Photography Club**

"When I have the opportunity to travel with Spotlight on Asia, I always do. The planning and attention to detail is outstanding and I am never disappointed with the journey or the photographic opportunities.."

**Karen Wollaston - Digital Artistry Group**

## 2011 MEKONG/CAMBODIA PHOTOGRAPHIC TOUR

"A well planned and organised tour that leaves the photographer with nothing to do except focus on the never ending opportunities to take extraordinary photos. From the floating markets and villages in the Mekong Delta of Vietnam to the temples in Siem Reap in Cambodia, you are able to capture such colourful images of the people, their culture and the environment they live in. It was a tour that certainly exceeded my expectations."

**Lois Painton – Auckland, New Zealand**



## 2011 NORTH VIETNAM PHOTOGRAPHIC TOUR

"The Spotlight on Asia tour of North Vietnam was a wonderful experience for photographers. There were photographic opportunities around every bend in the road, and most of these opportunities were realised. Travelling with a group of people with similar interests is the secret to success. It was a fun trip, a great deal of comradeship and cannot be recommended highly enough. Thanks"

**Dawn Zandstra - Northside Creative Photography**





## CONTACT

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## FLASH PHOTOGRAPHY CAN BE COMPLICATED.

If you find using flash to be a frustrating experience, don't despair. Flash photography is at least three times more complicated than ambient light photography. But when you come to understand all that happens during those few milliseconds after you press the shutter button, you're well on your way to taking consistent flash photographs with predictable results.

### THE BASICS

Before you venture into the world of flash shooting, you need to first understand the basics of exposure. This guide assumes that you understand how shutter speed affects exposure and motion blur, how aperture affects exposure and depth-of-field, and how the ISO setting affects exposure and digital noise. If you don't yet have at least a theoretical grasp of these concepts, then it's best to learn about them before venturing into the flash world.

### FACTS THAT EVERY FLASH SHOOTER MUST UNDERSTAND

The first four facts are universal, whether you're using the camera's built-in flash, a hot shoe mounted flash unit, or studio strobes.

**1: Every flash photograph is two exposures in one** – an ambient light exposure and a flash exposure. This is a critical fact to remember. The shutter opens, the flash fires, the shutter closes. During this time, both ambient light and flash will contribute to the recorded image. Flash photography requires managing both exposures.

**2: Flash exposure is not affected by shutter speed.** The entire burst of light from the flash begins and ends while the shutter is open, so keeping the shutter open longer won't help with flash illumination. The flash exposure and the effective range of your flash unit will be affected by aperture and ISO settings but not the shutter. Of course, the ambient light component in a flash photograph is affected by shutter speed. So changing the shutter speed is one way to manage the amount of ambient light that contributes to a flash photograph.

**3: Flash illumination is dramatically affected by distance.** This is known as the inverse square law. Think of it this way: Suppose you're using a lens that gives you a 4 x 6 ft. field of view at a distance of 10 feet. That same lens will give an 8 x 12 ft. field of view at a distance of 20 feet. So when you double the distance, the same light is covering an area four times larger (96 square feet vs. 24 square feet)! So you need four times as much light to get the same illumination. This phenomenon, sometimes referred to as "flash falloff", will affect any image with more than one subject at different distances. Whenever your subject distance increases by a factor of roughly 1.4 (the square root of 2), the flash illumination will be cut in half. Suppose you're taking a large group portrait. The people in the first row are 10 feet away, and the people in the back row are 14 feet away. With on-camera flash as the primary light source, the front row will be a full stop brighter than the back row!

In the image below, each cup is one stop brighter than the one behind it, and one stop darker than the one in front of it. It would take 16 times as much light to properly expose the cup at 11 feet versus the cup at 2.8 feet. Do those distance numbers look familiar? They're the same as standard f/ stops for aperture settings, and the relationship is identical. The following image gives an example of how to use this relationship in the field.

**4: Your camera measures ambient light and flash illumination separately.** In A, S or P modes, it

will attempt to expose properly for the ambient light by adjusting the shutter speed, aperture, or both. **The fact that you have your flash turned on has no effect on this\*\*** (one exception is that in P mode it will not use a shutter speed slower than 1/60 with flash). The camera's metering system cannot predict how much illumination the flash, will gain, so it doesn't try. In manual mode, the meter in the viewfinder measures only ambient light, because that's all it has to measure.



thyristor" flash units,

Fact 5 refers to any form of automatic flash metering, including older "auto



**5: With automatic flash metering, the flash illumination is measured after the shutter button is pressed, and the flash output is adjusted accordingly.**

There are technical differences between the various types of flash metering, but all of them operate independently from the camera's metering of ambient light, and all of them work by adjusting the output of the flash, not by changing the camera's exposure settings.

Facts 6 and 7 apply to any camera with a focal plane shutter (all SLR cameras with a mechanical shutter).

**6: Every SLR camera with a mechanical shutter has a maximum flash sync shutter speed.**

This has to do with the way focal plane shutters work. At slower shutter speeds, the first curtain opens, the flash fires, and after the specified time duration, the second curtain closes behind it. At shutter speeds faster than flash sync, the second curtain begins to close before the first curtain is completely open. The second curtain follows the first across the frame, exposing only a slice of the image at any given moment. Firing a flash during this process would illuminate only part of the image.

**7:** (Applicable to modern electronic cameras only) If you set your shutter speed faster than flash sync, or use Av mode with an aperture setting that requires a shutter speed faster than flash sync for proper exposure, the camera will automatically revert to flash sync speed when the shot is taken if a built-in or hot shoe mounted flash is turned on. Usually this results in overexposure (unless you have a "safety shift" custom function enabled). If you're getting overexposed images when using flash outdoors, this is probably the reason. The image is not overexposed because of light from the flash. It's overexposed from ambient light because the shutter speed was too slow. If you're using flash for fill in bright situations, it's necessary to stop down the aperture or lower the ISO setting to get the shutter speed below flash sync.

## **SHOULD I GET A FLASH UNIT FOR MY CAMERA?**

Many cameras, including some fairly expensive DSLRs, have a built-in (pop-up) flash unit, as well as a hotshoe for an attached flash unit. New owners often ask why or if they should buy a separate flash attachment, and this tutorial is designed to answer that question.

### **REDEYE**

We've all seen pictures of people whose eyes have that diabolical red glow. It can ruin an otherwise very good shot. It is caused by light reflecting off the retina in the back of the eye. This phenomenon is worst when the subject's pupils are dilated (indoors), and when there is a narrow angle between the light source (flash), eye, and lens. Geometrically, the two factors, which affect this angle, are the distance between the flash and the lens, and the distance between the camera and the subject's eyes. One way to avoid this problem is to move the flash further from the lens. The more distance there is between the flash and the lens, the further away the camera can be from human subjects without causing red eyes. Typically, a hot shoe mounted flash unit will be twice as far from the lens as a "pop-up" unit. A flash bracket can be utilised to make this distance even greater.

### **FLASH POWER**

The effective distance of any flash is dependent upon the aperture and ISO setting used. For example, at f/8 and ISO 100, the built-in flash on today's DSLRs will be effective only if your subject is within about 5 feet of the camera. Of course, you can increase this range by opening up the lens and/or using a higher ISO setting, but that comes at a cost - less depth-of-field and more digital noise. A good flash unit has about fifteen times the power of a built-in unit, with perhaps four times the effective distance. This allows the use of smaller apertures (for better depth-of-field) and lower ISO settings (to reduce digital noise). Power is also critical for bounced flash and fill flash in sunny conditions.

### **BOUNCED FLASH**

The ability to point the flash at a wall or ceiling will do more for the quality of flash photographs than just about anything else. It can mean the difference between a harsh-looking "snapshot" and a pleasing photograph that doesn't even look "flashed". Illuminating the ceiling has the effect of making the light source much larger, creating softer shadows, a brighter background, and more natural-looking results. The power required for this technique varies widely according to the height and colour of the ceiling and other factors, but even with a low, white ceiling it can require as much as four times the power of direct flash. With direct flash, you're lighting up your subject. With bounced flash, you're lighting up the whole room.

### **FLASH MODIFIERS**

There are a wide range of "diffusers" and other attachments, which somehow modify the direction of some or all of the photons flying out of the flash unit. They can be as simple as a 3 x 5 index card and rubber band. Other attachments include the Lumiquest Promax System, mini softboxes, the Sto-Fen



Omni-bounce, and the Lightsphere II. They all work a little differently and they each have their place. Generally they are designed to make the light source larger from the subject's perspective, or to provide some direct illumination with bounced flash. Another completely different modifier is the Better Beamer, which creates a powerful, narrow beam for long-distance wildlife shooting. When used properly, flash modifiers can dramatically improve flash photographs, but you need a flash unit to use them.

### FLASH BRACKETS

Flash brackets come in a variety of styles and serve a dual purpose. In addition to moving the flash unit further from the lens (see reason #1), they also allow the camera to be rotated to vertical orientation while keeping the flash above the lens. This prevents those ugly side shadows on backgrounds, which otherwise ruin vertical shots when using a hot shoe mounted flash indoors. Some styles work by flipping the flash unit, keeping it oriented the same way as the camera. These allow the flash to be zoomed with the lens to avoid wasting light (and power) with direct flash. Other styles allow the camera to rotate while the flash remains over the camera. These make it easier to change orientation while mounted on a tripod, and they work better with some flash modifiers such as the Lumiquest Promax System. Use of a flash bracket requires a sync cord to electrically connect the flash to the camera.

### ADDITIONAL FEATURES

- Most good flash units have additional features not available with the built-in. They include:
  - **A focus assist light** - This light casts a pattern of lines on your subject to allow the autofocus system to work better in low light situations.
  - **FP Flash (high speed sync)** - This enables the use of high shutter speeds. If you're using fill flash outdoors and want to use a wide aperture to blur the background, FP Flash is a necessity.
  - **Manual mode** - This allows you to set and adjust the flash unit's power, rather than relying on automatic flash metering, and also enables the use of optical slaves. It's more of an advanced option, but sooner or later you'll find it useful.
  - **Wireless Control** - Allows the use of multiple flash units at various power ratios in a master/slave arrangement with controlled flash metering.

To summarise, today's Digital SLRs are packed with amazing technology, and with the right lenses they can produce wonderful images. But the built-in flash units on these cameras are lacking in power, too close to the lens, can't be tilted for bounce flash and can't be used with flash modifiers. In short, they rarely produce anything better than "snapshot" quality. Their usefulness is so limited that high-end professional camera bodies don't even have a built-in flash.

Most photographers soon buy a good flash unit dedicated to their camera as they realise the limitations of the inbuilt flash. While there are many types of photography that don't require flash, most photographers photograph people more than any other subject. Flash can improve just about any "people" shot, whether indoors or outdoors. Before you buy another lens, before you get that fancy tripod or any other accessory, buy a good flash unit!

## A SYSTEMATIC APPROACH TO BOUNCED FLASH

While flash photography is complex enough that no single strategy works in every situation, this approach should work well in relatively small rooms with low, white ceilings, such as residential, classroom and office settings.

### Why use flash?

Simply put, adding light to indoor settings will allow you to use a faster shutter speed (less motion blur), a smaller aperture (more depth-of-field), and a lower ISO setting (less digital noise) than you could use with ambient light only. The focus-assist light on your flash unit will also help with focusing when needed.

### Why bounce the flash?

We are accustomed to overhead lighting, so the shadows produced by light bouncing down from the ceiling will seem more natural looking. When the light from the flash hits the ceiling, it reflects down in all directions, illuminating the entire room. This creates a larger effective light source and produces more even lighting, softer shadows, and brighter backgrounds. When properly used, bounced flash will help to create images that don't look "flashed" at all. Finally, bouncing will eliminate the redeye problems associated with direct flash.

### Colour temperature issues

Flash units produce a colour temperature that resembles daylight. Incandescent (tungsten) lights have a much lower colour temperature, and fluorescent lights have a higher colour temperature along with other issues. Since most flash units have enough power to completely illuminate small rooms, to avoid issues with light colour, a general recommendation is to reduce the amount of ambient light as much as



possible by setting the shutter at flash sync speed. This will make your flash the only significant light source, eliminating the problems caused by having multiple light sources at varying colour temperatures.

### **Aperture setting**

You want an aperture setting that gives you sufficient depth-of-field, but don't go overboard. Smaller apertures (higher f/ numbers) will require a higher ISO setting to get sufficient illumination. DOF is a fairly complex concept, but generally speaking for indoor shots of people, f/4 should be enough for a single subject, and f/8 should work for most small groups. These are very general guidelines and the "best" aperture setting depends largely on your artistic goals.

### **ISO setting**

Now that we have the shutter speed and aperture determined, ISO is the last part of the equation to figure out. Since higher ISO settings tend to produce more digital noise, the trick is to set it high enough to get sufficient light without going higher than necessary. This sometimes requires a bit of trial-and-error, but ISO 400 is usually a good starting point.

### **Test, check then adjust**

It's often difficult to predict what aperture and ISO settings will be required to get proper illumination with bounced flash, so testing is always a good idea. Take a few shots of someone on the other end of the room. With your camera in "P" mode and set according to the instructions above, and the flash unit in TTL BL mode, zoom in to tightly frame the subject. Immediately after each shot, look for Ready light, on the back of the flash unit. If it immediately glows with a steady light, it means the flash has fired within its limitations of power. (on Sigma units, the "ETTL" indicator on the LCD will blink for 5 seconds). This indicates that the flash had enough power to create what it "thinks" is a correct exposure. If it pulses before the steady state returns you will have to make changes. You need either a wider aperture (lower f/ number) or a higher ISO setting. Adjust accordingly and test again.

If the Ready light illuminates, take a look at your histogram to determine if the shot is properly exposed. If the image is too dark, dial in some flash exposure compensation. The need for +FEC is normal with bounced flash and TTL flash metering. After adjusting the exposure, test, check and adjust again as needed.

Once you have made these adjustments, you should be ready to make properly exposed images with bounced flash. But remember to check your Ready Light and histogram often! Many factors, including white clothing, windows, and changing backgrounds can "fool" the flash metering and require adjustments as you go.

Below is standard configuration for bounced flash. Here are a few other points to remember.

- 1) Point the flash straight at whatever you want to bounce off. That means straight up for ceiling bounce. Avoid the 45 degree angle technique. This will tend to light only part of your subject directly and create the "hot spot" on the ceiling directly above your subject. Light from directly above is rarely flattering.
- 2) Use the inbuilt bounce card or attach a 75 x 100mm index card taped to the back of your flash head to create catch-lights in eyes and provide a bit of direct illumination to fill in shadows.
- 3) Zooming the flash head to its widest setting will illuminate a larger area of the ceiling (creating a larger effective light source) and throw a greater amount of light on the card. However the correctly exposed subject distance will be reduced.
- 4) Ceilings aren't the only surfaces you can bounce off of. A light coloured wall beside or behind you can work too, however the colour of the wall will affect the colour temperature.